Wagner

The Flying Dutchman

Der Fliegende Holländer

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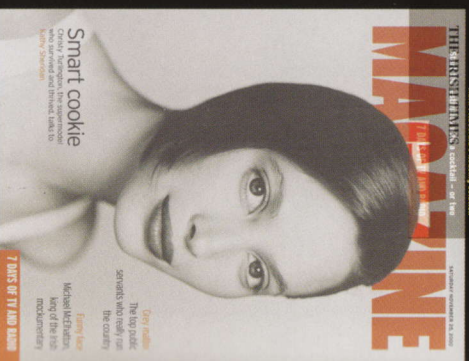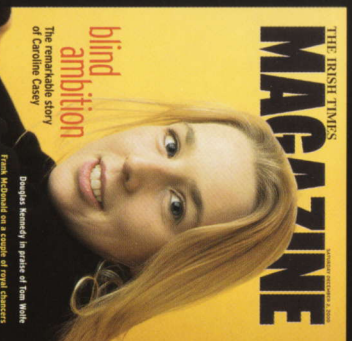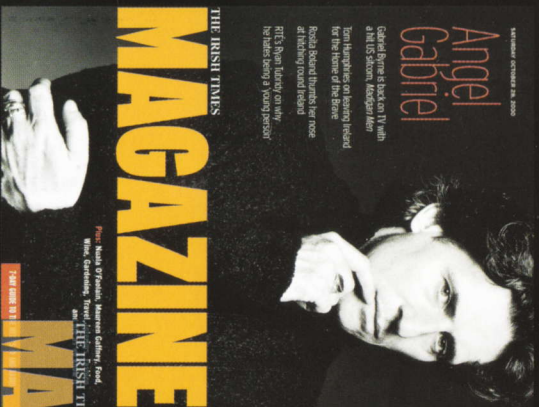
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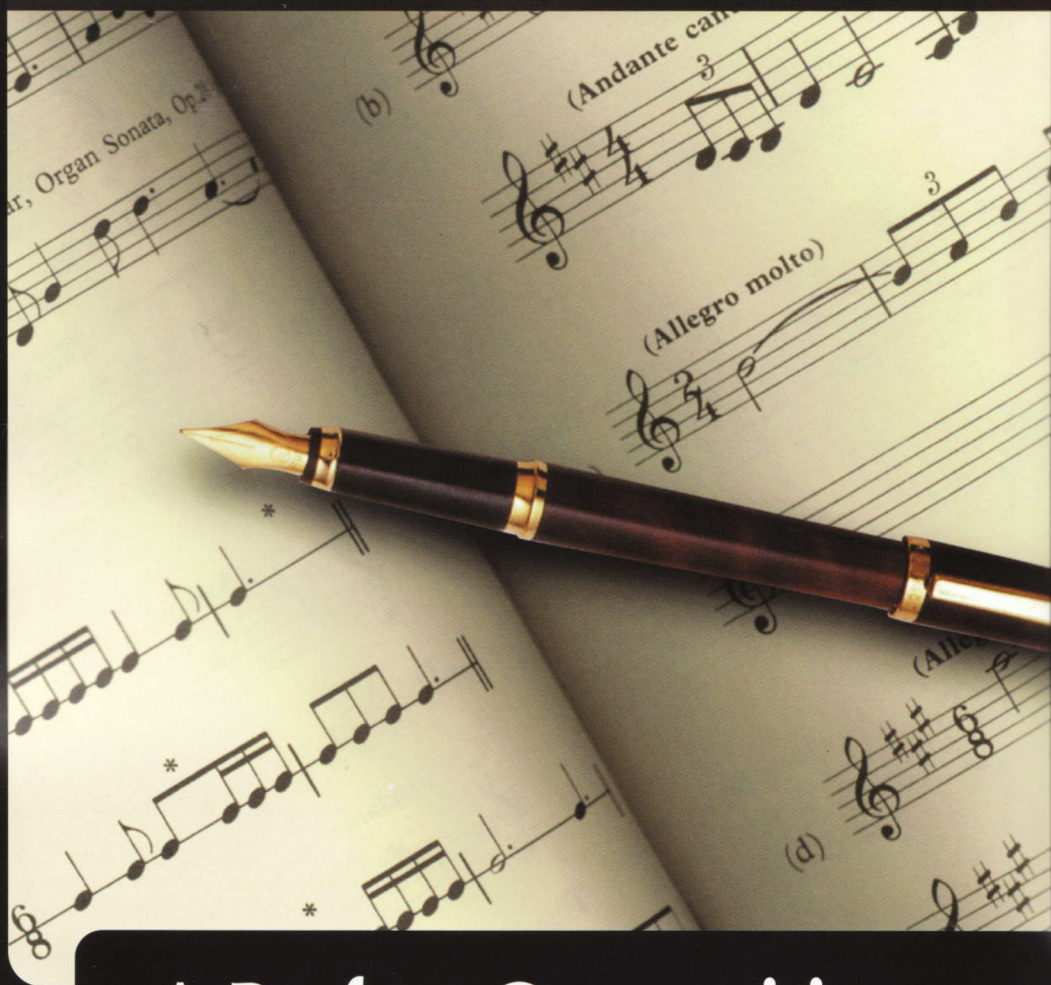
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presents a new production of

RICHARD WAGNER

THE FLYING DUTCHMAN

(Der fliegende Holländer)

Sung in German

Libretto by the composer

Conductor	Laurent Wagner
Director	Nicholas Muni
Designer	Peter Werner
Lighting Designer	Paul Keogan

Opera Ireland Chorus
(*Chorus Master* Cathal Garvey)

RTÉ Concert Orchestra (*Leader* Therese Timoney)
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GAIETY THEATRE DUBLIN

April 1, 3, 5 & 7, 2001, at 7.30 pm

The opera will be performed in Wagner's original one-act version. There will be no interval.

Surtitle translation: Nicholas Muni

Artistic Director: Dieter Kaegi
Executive Director: David Collopy

RICHARD WAGNER

THE FLYING DUTCHMAN

(Der fliegende Holländer)

The Dutchman	Johannes von Duisburg
Senta	Claire Primrose
Daland	Stanislav Shwets
Erik	Timothy Mussard
Mary	Anne Wilkens
Daland's Steersman	Richard Coxon

Der fliegende Holländer *was first performed in Dresden on 2 January 1843.* *The first Irish performance was given in English as* The Flying Dutchman *by the Carl Rosa Opera Company at the Theatre Royal, Dublin on 22 April 1878.* *The first DGOS production was in English as* The Flying Dutchman *at the Gaiety Theatre, Dublin on 21 May 1946.*

Asst Director	Mark O'Brien
Répétiteur	Mairéad Hurley
Stage Manager	Miriam Harpur
ASM	Stephanie Ryan
Students	Marjolijn Vonom Caroline Butler
Scenery constructed by	Theatre Production Services
Scenic painters	Anne Haligan Ciara Moore Collette Farmon Jack Kirwan Jonathan Garrett Rachel Ballagh Sandra Butler
Lady principals' costumes by	Lyndie MacKintyre
Men's tailoring	Denis Darcy
Chorus costumes	Ladysmith Easywear Karen Carvill

THE PLOT AT A GLANCE

The Legend

Several centuries before the opera begins, a wealthy Dutch sea captain encounters a violent storm. While struggling to navigate his ship, he arrogantly cries out: 'I will battle this storm though it takes an eternity'. Satan hears this and condemns the Dutchman and his entire crew to do just that - sail the seas in a thunderstorm for eternity. Thus begins the legend of the Flying Dutchman.

An angel pities the man and negotiates with Satan a way for the Dutchman to gain salvation. The agreement is this: once every seven years the Dutchman will be allowed on land for twenty-four hours. In this time he must find a wife and marry her, before casting off to sea again. If, in his absence, she remains faithful to him until she dies, the Dutchman and his men will be set to rest. If she is unfaithful, Satan gets to possess her soul as well.

The Opera

Daland, a Norwegian sea captain, successfully navigates a violent storm and lands his ship in a safe harbour a few miles from his home. While the sailors rest, a mysterious ship docks next to it unnoticed. The owner of this ship, the Dutchman, comes ashore and offers Daland untold wealth in exchange for the hand of his daughter Senta. Daland readily agrees.

At Daland's house, Senta gazes at the portrait of "The Flying Dutchman". She pleads with Mary to sing the ballad of the legend, but the older woman refuses. Senta then re-counts it herself, coming to the conclusion that she will become the woman who saves the Dutchman from his curse. Eric, a hunter who is desperately in love with Senta, confronts her over whether she loves him enough to marry him. She hesitates, angering the young man. Her father then arrives with the Dutchman. They are transfixed with one another and agree to marry, she pledging to be faithful unto death.

Daland and the villagers celebrate the impending wedding. During the festivities, Eric denounces Senta, maintaining that she has promised herself to him. The Dutchman overhears this and accuses her of being unfaithful. Senta tries unsuccessfully to persuade the Dutchman of her loyalty and lasting love for him, but he angrily boards his ship and prepares to sail on for eternity. Senta hurls herself into the sea, thus remaining faithful to him unto death. This act of self-sacrifice breaks the curse and frees the spirits of the Dutchman and his crew.

INSPIRATIONAL VOYAGE
The provenance of *The Flying Dutchman*

It all started at sea. At least, that's how the legend goes. But then, the history of The Flying Dutchman abounds with legends. *Der fliegende Holländer* was the fourth of Wagner's thirteen operas and, as in all his stage works, the imagery had sources in the real, physical world that the composer knew.

Wagner claims to have conceived the idea for the opera during a tempestuous North Sea voyage from Pillau to London in 1839. He had been dismissed from his post as music director at the opera house in Riga, which was then in Russia, and was on the run from his creditors. Accompanied by his wife Minna, and a very large Newfoundland dog, he fled across the frontier to the small East Prussian port of Pillau. Here he was joined by an old friend from his Königsberg days, and all four set sail for London in a small freighter manned by a crew of just seven men.

It was a difficult voyage, to say the least. Bad weather all the way turned the normal eight-day journey into a three-and-half-week nightmare. At one point, the storms forced the captain to seek shelter in a Norwegian fjord. And it was here, according to Wagner that 'the legend of the Flying Dutchman, the idea of which was already continually in my mind, took on a definite poetic-musical colour' . The calling of the crew as they cast anchor and furled the sails 'struck into me like a mighty consoling omen, and soon shaped itself into the sailors' song'.

The legend of The Flying Dutchman appeared in various forms in the early nineteenth century, but Wagner's immediate source was the tale in Heine's *Memoirs of Herr von Schnabelwopski.* It's a tale very different in tone from the opera. Herr von Schnabelwopski tells of a play he once saw in Amsterdam: a Dutch captain has sworn to round a certain cape, even if it means sailing on until the Day of Judgement. The Devil takes him at his word; he'll have to go on sailing until then unless he can be redeemed by a woman's faithful love. The Devil doesn't believe in the possibility of women's fidelity, and so every seven years the Dutchman is allowed to land and to attempt matrimony. Each time, however, he meets a woman from whom he's only too glad to escape ... until he meets Catherine, the daughter of a Scottish skipper.

But there Herr von Schnabelwopski breaks off: his eye has been caught by a pretty blonde in the audience; he retires with her, and returns to the theatre just in time to catch the end of the play: Catherine, true unto death, leaps into the sea, the Dutchman is redeemed, and his spectral ship is swallowed up by the waves. The narrator ends with a flippant double moral: Women, don't marry wandering strangers; Men, learn from this that marriage leads to shipwreck! But Wagner found his redemption motif here: from the lighthearted tale he created his

Lyceum Theatre, London, 1876

serious, stirring drama.

The conductor Franz Lachner, who directed a famous production *of The Flying Dutchman* in Munich in 1854, is said to have grumbled about 'the wind that blows out at you wherever you open the score', It's true. The sea is ever-present in Wagner's glorious score. It surges out in the opening measures of the famous overture and continues to lurk throughout all that follows. It accompanies the Dutchman's ghostly ship ashore with a great crash, and it undulates menacingly during his brooding opening monologue, the first of Wagner's great Heldenbariton solos. It ripples in the melodic thrust of the women's spinning chorus and swells threateningly during Senta's ballad of yearning. Calm waters are suggested in the long, lyrical confrontation between the cursed Dutchman and redeeming Senta, but the menace returns when, after the jaunty sailors' dance, the Dutchman's spectral crew makes its presence felt. Finally, the sea bursts out with all its destructive might at the final denouement when Senta flings herself into the raging waters of the fjord.

ALL RIGHT ON THE NIGHT

A contemporary report on the dress rehearsal and first night of *The Flying Dutchman*

.... Soon after this the preparations for *The Flying Dutchman* began: I heard many doubts expressed concerning the difficulties presented by the two ships in the first and last acts. Mechanical contrivances at that time were still far short of their present standard. The sea waves were produced in a quite primitive way and the ships made a pretty crude appearance and disappearance, but people then expected less of scenic equipment than they do now. Even so, the Dresden Court Theatre was considerably ahead of other German stages. Good 'Father Fischer' took great delight with the coaching of the choruses, but the soloists still made dubious faces over many passages. Wilhelmine Schroeder-Devrient sang the part of Senta and was especially anxious about the ballad. On Minna's intercession I was admitted to the full rehearsal.

When Schroeder-Devrient was about to begin her ballad in the second act, she stopped at the very first "Jo-ho-ho", shook her head, stamped her foot, and said to Wagner, 'I cannot, cannot, handle that stuff.' Wagner became discouraged and made the orchestra begin again, and now it went better; but this gifted woman as usual caught the true spirit of it only on the evening of the first performance. A very amusing incident happened in the same rehearsal during the spinning chorus. Although it had already been sung in the previous orchestral rehearsal, it was not until this general rehearsal that the girls really caught the idea. The musical laughter closing their merry song sounded so natural that Frau Sch-D, resting in her easy chair as Senta and gazing at the Dutchman's picture, turned her head with startling suddenness and cried out to them: 'Well, you geese, what is there to laugh about?' Of course real and general laughter met this exclamation of Wilhelmine, deep in her own problems. On the opening night different places in the first act brought vivid applause, especially the charming sailors' chorus. Compared to later performances of the opera, the first casting of the main role was not a quite satisfactory one. Wachter was an able singer with a beautiful voice, but he lacked the poetry needed for the uncanny figure of the Dutchman. Only later, when Anton Mitterwurzer took over the part, did the great air in the first act have its perfect presentation, as well as the duet with Daland, sung by the clever but somewhat dry Risse. The public became generally enthusiastic during the second act, which is so abundant in dramatic and musical beauty.

Court Theatre, Dresden, 1843

The spinning chorus got endless applause as well as the air of the hunter and the scene between Senta, the Dutchman and Daland. At the end of the act Wagner was enthusiastically called forth. As usual he struggled violently against appearing on the stage until, as usual, Fischer and my good father actually pushed him out from the wings. Richard was so bewildered that he didn't know where to put his feet, and while trying to bow his way out, he backed into the spinning wheels of the women's chorus and with difficulty forced his way back into the shelter of the wings, to the great delight of those who knew the easily flustered Wagner. In the third act also a roar of applause broke loose several times, especially at the always exciting sailors' chorus and the women's choruses, singing merrily about the ghostly ships.

Richard's despair was the transfiguration of Senta and the Dutchman, which at that time may have been presented with a good deal of literalness. Compared to the heaven-storming *Rienzi,* the success of the *Dutchman* showed a certain contrast, but Wagner's friends and worshippers may well have first divined in this the unusual trend which his great genius was to take in its further development....

(From the reminiscences of Frau Marie Schmole, daughter of Ferdinand Heine, Wagner's intimate friend and collaborator in the first production *of The Flying Dutchman*)

THE DEVIL IS IN THE DETAILS

Nicholas Muni, director of *The Flying Dutchman*, considers the no-win dilemma of a cursed mariner.

I've often wondered about the details beneath the basic legend of the Flying Dutchman. After taking a closer look and filling in some gaps in the basic information, it became clear to me that the Dutchman is faced with a conundrum.

Imagine: you are eternally cursed by Satan unless you find a woman who, once married to you, remains faithful until her death. Sounds simple enough - very straightforward. But, as they say, the devil is in the details. Every seven years you get a chance to court and marry a woman. It's never mentioned in the script but surely Satan has put a time limit on this search. Let's say you have one day (a nice round mythical amount of time) on land to accomplish this. One can imagine how difficult it must be to marry someone in one day, let alone find the soul-mate that would devote herself to you unquestioningly until her demise. What the Dutchman has going for him is enormous wealth. There have been many marriages made quite quickly with high enough dowries. But therein lies the conundrum: how does one purchase a heart, fidelity, and devotion?

Now, fantasise about what a marriage to this man might be like. Although the Dutchman might seem normal, even handsome, by appearance, surely his being an 'undead' must have some effect on his appearance and behaviour. And the wedding ceremony, could it take place in a church? Wouldn't God be likely to send a few lightning bolts or at least some very ominous weather to warn the unsuspecting bride?

Very well, let's pretend the wedding goes off without a hitch. What then? Having sex with a 300-year-old zombie? What about having children? What about a normal homelife? Again, there is nothing

The Dutchman

Costume designs by Peter Werner

Erik

damnation. Now how many women would marry this man if they knew that little detail? So, the Dutchman must keep a lot of information secret from his prospective sweethearts - and that isn't exactly conducive to a soulful, intimate relationship. If every prospective bride knew what she was getting into, she'd never get married.

But here is the truly big problem: Satan has left the Dutchman with a heart, with a conscience. So, he has to confront his guilty feelings about potentially condemning these innocent young women to 1: potential eternal damnation; 2: a positively weird wedding ceremony; 3: contact with a corrupt spirit; 4: no sex(?); 5: no normal homelife, no children(?); 6: her own guilty feelings

specified in the text but I'm certain Satan wouldn't allow the Dutchman to simply live a cosy existence for decades. So, assuming the bride is on the young side, death might be a long way off. No, I think the deal must be that after the wedding night the Dutchman has to put off to sea again and suffer as usual, waiting for the outcome of his bride's behaviour. She must remain without him and prove her fidelity until she dies. The text says that he has been married many times before but every one of the brides has betrayed him. Not hard to imagine why.

To up the ante, Satan has a special treat in store for those brides who marry and then prove unfaithful - eternal

Senta

should she act unfaithfully; and 7: certain death.

In exchange for all this she would however have enormous wealth. And we all know that wealth can easily corrupt, not to mention attract all types of temptation.

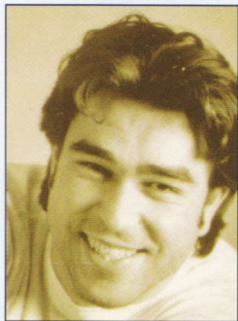
The Dutchman's heart also troubles him in another way: he is responsible not only for his own suffering but that of his entire crew. Remember that he is the captain of his ship - and whither go he, so goes his crew. With his rash, arrogant outcry those centuries ago, he has brought down eternal torment on scores of innocent young lads. So, he is forced to keep trying to find a bride, even though it is painful, frustrating . . . impossible.

Daland

Taking all this into account, the Dutchman finally meets his match: Senta. It must be clear from the start that she is different. He must see in her eyes that she knows who/what he is and that her intention is unwavering. She has 'that look'. She has the commitment. She knows all the important conditions. He has found his soul mate, his salvation, and his release from torment. He has also found the release for all of his men.

Naturally, he is overjoyed . . . at first. But then something surprising develops: he considers what will happen to her if they get married. He's never had to confront this before because he has never met such a woman before, never loved before - the previous brides were only mechanisms for his salvation. Now he finds someone who has awakened love within him - and it becomes a colossal problem.

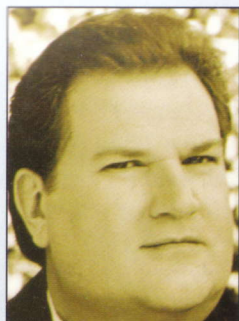
He must choose. Does he sacrifice Senta for his own salvation and that of his crew? Or does he protect her by refusing to follow through with the actual wedding ceremony? The latter course would virtually guarantee his and his crew's eternal suffering - until Judgement Day, as he says in his first aria. How could he hope to find another woman like this? And, even if he did, he would face the same painful dilemma.

He decides to break things off (blaming her for being unfaithful with Erik is only the most superficial ploy or rationale). He saves her. And it is this change of focus from self-centredness to selflessness on his part that I feel brings about, or at least contributes to, his redemption.

RICHARD COXON Tenor (UK) Steersman

Richard Coxon studied at the RNCM, where he won a number of prizes. In the UK he has sung with English National Opera, Glyndebourne Festival, ONI, the Royal Opera and Scottish Opera in roles such as Jacquino in *Fidelio*, Nemorino, Ottavio, Narraboth, Fenton, Alfredo and the Sailor in *Tristan und Isolde.* International engagements have included Nemorino for Opera Zuid, Vanya in *Katya Kabanova* for Opéra de Montréal, Italian Tenor in *Der Rosenkavalier* at the Spoleto Festival and Tom Rakewell for New Israeli Opera. Concert appearances have included Britten's *Nocturne* with the BBCSO, *Messiah* with the Bergen Philharmonic and Mendelssohn's *St Paul* with the Royal Scottish National Orchestra. Recordings include *Billy Budd*, *War & Peace* and *The Pilgrim's Progress* for Chandos. He has also sang the role of Sam in Don Boyd's film *Lucia.* Richard Coxon recently sang Vanya for Florida Grand Opera and future plans include the Painter in *Lulu* for ENO and Bill in *Flight* for the Nationale Reisopera.

JOHANNES VON DUISBURG

Bass-baritone (Germany) The Dutchman

Born in Dresden, he made his solo debut at the Brandenburg Opera in 1987. He continued his studies at the College of Fine Arts in Berlin and passed the state examination with distinction. In 1991 he was engaged by Schwerin Opera where his roles were Pizarro in *Fidelio* and the title role in *Der fliegende Holländer.* He appeared in *Der Vampyr* at Wexford in 1992 and in 1995 he won the O E Hasse Award for outstanding artistic performance. He has also sung at Teatro Sao Carlo in Lisbon and in Moscow, Nancy, Geneva, Strasbourg, Bregenz, Prague and Santiago in Chile. His roles include Don Giovanni, Escamillo, Jochanaan Paolo Albiani, Porgy and Kaspar. He has sung under the likes of Hager, Litton, Lombard, Diederich and Yourovsky in productions by Friedrich, Poutney and Wilson among others. In May this year he will sing in Schoeck's *Penthesilea* under Gerd Albrecht in Kupfer's staging at the Maggio Musicale in Florence. In November he will tour Japan as Amonasro in *Aida* with José Cura.

TIMOTHY MUSSARD Tenor (USA) Erik

Timothy Mussard is one of America's most distinguished Heldentenors, a distinction he combines with holding the Chair of the Voice department and Vice-Chair of the Department at the University of California in Los Angeles. His career has taken him all over the world in roles like Herod in *Salome,* Erik in *Der fliegende Holländer*, Florestan in *Fidelio,* Radamès in *Aida,* Pollione in *Norma,* Turridu in *Cavalleria rusticana* and the title roles in *Stiffelio, Don Carlos, Lohengrin* and *Tannhäuser.* Most recently he appeared with Opéra de Marseille as Siegfried in both *Siegfried* and *Götterdämmerung* in their new production of Wagner's *Der Ring des Nibelungen*; and he subsequently sang the young Siegfried for Staatsoper Stuttgart.
He also has a busy concert career, performing both as soloist with orchestra and in Lieder recitals. Future engagements include Herod in Los Angeles, appearances at the Savonlinna Festival in Finland and Siegfried in a new production of the *Ring* for the State opera of South Australia in Adelaide in 2004.

CLAIRE PRIMROSE **Soprano (Australia) Senta**

Claire Primrose began her career as a mezzo singing roles which included Charlotte *(Werther)* in Montpelier, Giulietta *(Les contes d'Hoffmann)* in Lille, Salud *(La vida breve)* in Liege, Massenet's Cendrillon at Wexford Festival, Purcell's Dido in Bologna and Medea *(Teseo)* at Sadler's Wells and the Athens Festival. She commenced her soprano career as Leonore in *Fidelio* with Kent Opera. Roles since have included: The Sister in the premiere of Holloway's *Clarissa* with English National Opera; Gluck's Alceste at the Monte Carlo International Festival, English Bach Festival at Covent Garden and Théâtre Champs Elysées in Paris; Elettra *(Idomeneo)* with Finnish National Opera, English Bach Festival and New Israeli Opera; Senta at the Chaliapin Festival in Russia; Santuzza, Giorgetta *(Il tabarro)* and Leonore *(Fidelio)* for Australian Opera; Chrysothemis in the Australian stage premiere of *Elektra*; and Sieglinde in the Australian *Ring* cycle. She recently sang Sieglinde in Braunschweig, Tosca with Scottish Opera and Diemut in Strauss's *Feursnot* at the Queen Elizabeth Hall in London.

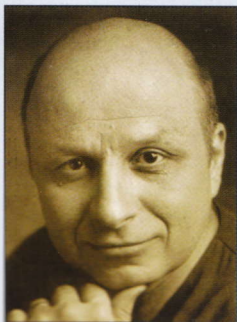
STANISLAV SHWETS **Bass (Russia) Daland**

Stanislav Shwets, who made his professional operatic debut as Banquo in Opera Ireland's *Macbeth* in 1997, and returned as Pimen in 1999, was born in Russia and studied at the Mussorgsky Ural State Conservatoire and the Moscow State Conservatoire. He was awarded a scholarship from the Russian 'New Names' programme and won First Prize at the Belvedere Competition in1994. In the 1997/98 season he sang Daland at Opéra de Metz and with Valery Gergiev, a conductor he works with regularly, at the Kirov in St Petersburg. Recent engagements included the Priest in *Die Zauberflöte* at Salzburg Festival, *War & Peace* at the bastille, Don Basilio at the Deutsche Staatsoper Berlin, Shostakovich's *14th Symphony* with the Irish Chamber Orchestra, Masetto in San Francisco and Angelotti in *Tosca* at the Choregies d'Orange Festival. In 2001 he will perform in *Rienzi* in Barcelona, *La Bohème* with Utah opera and *Falstaff, Rigoletto* and *Tosca* in San Francisco. He will also sing in Shostakovich's *14th Symphony* at the De Vlaamse Opera .

ANNE WILKENS **Mezzo-soprano (UK) Mary**

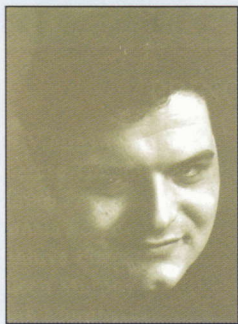
Anne Wilkins, who sang Azucena and Marthe *(Faust)* for Opera Ireland in 1995, started her career at the Royal Opera House Covent Garden where she sang a wide range of the standard mezzo repertoire. Subsequent roles have included Brangäne for Welsh National Opera, Stuttgart and Marseille; Second Norn at Bayreuth; Venus, Brangäne, Fricka, Waltraute, Eboli and La Principessa in Karlsruhe. Other appearances include Venus in Berlin; Brangäne and Amneris in Stockholm; Mary and Waltraute at Covent Garden; Neris for Opera North; Waltraute at Covent Garden, Royal Albert Hall, Amsterdam and Bermingham; Stolzius' Mother in *Die Soldaten* and Madame Larina for ENO; Bartok's Judith in London; Mary at Covent Garden; and Bianca in Lausanne. She has also sung in *Die Walküre* at the Metropolitan Opera in New York. Her concert repertoire includes Verdi's *Requiem* in Brussels; Bach's *St Matthew Passion* in Stockholm; *Messiah* in Rome and Athens; and *Die Walküre* with the Sydney Symphony Orchestra. Future projects include Britten's Auntie with the CBSO.

LAURENT WAGNER (France) Conductor

Laurent Wagner, who conducted Opera Ireland's acclaimed *Salome* and *Katya Kabanova*, was born in Lyon, where he began his musical studies in piano, bassoon, harmony and chamber music. In 1982 he joined the Kapellmeister class of Professor Österreicher in Vienna. After several years as Kapellmeister at various German opera houses, where he built up a large opera repertoire, including contemporary works (world premiere of the Hiller/Ende *Pied Piper of Hamelon*, D'Argento's *The Voyage*) he was appointed General Music Director of the Saar State Opera in Saarbrücken, where he programmed and performed interesting works such as Messian's *Turangalila* Symphony, Schoenberg's *Moses und Aron* and Berg's *Wozzeck* and *Lulu*, as well as his complete orchestral works. His main interests are the German symphonic repertoire and German and Italian opera. Laurent Wagner has appeared as guest conductor in France, Austria, Italy, Germany (Munich, Bonn, Deutsche Oper Berlin) as well as in Tokyo, Beijing and Sao Paulo. Besides his post as Opera Director in St Gallen, he works regularly as guest conductor, mainly in Europe.

NICHOLAS MUNI (USA) Director

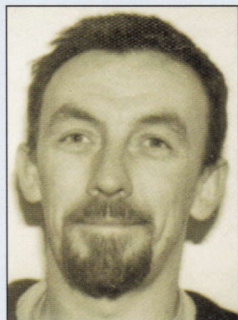
Nicholas Muni, presently Artistic Director of Cincinnati Opera, has directed nearly 200 productions in North America, Europe and Australia. His fruitful relationship with the Houston Grand Opera and Seattle Opera has resulted in two very successful co-productions: *Il trovatore,* seen in Seattle (twice), Houston, Tulsa (the American premiere of the French version, *Le trouvère*), Vancouver, Melbourne and Toronto; and *Norma* in Seattle, Houston and Los Angeles. More recently with Houston Grand Opera was the world premiere of Michael Dougherty's *Jackie O*, also seen at the Banff Center for the Arts in Alberta, Canada. In 1993 he made his European debut at Stadttheather Giessen with *La fille du régiment*, followed by *Idomeneo, Die Zauberflöte* and *The Rake's Progress.* Also in 1993 he directed the American premiere of the Neapolitan version of *I puritani* in Boston, and *La Bohème* at the Tiroler Landestheater in Innsbruck. He has also directed a unique version of Berg's *Wozzeck* in a co-production for the Banff Center for the Arts and Montreal Nouvelle Ensemble Moderne. Recent work includes *Pelléas et Mélisande* at Canadian Opera and Cincinnati; and *Salome* at Cincinnati. Upcoming projects include *Nabucco* and *Elektra* in Cincinnati; *Don Giovanni* at Opéra de Nice; and *Il trovatore* in San Francisco.

PETER WERNER (Germany) Designer

Peter Werner, who was born in Bochum and studied Fine Arts in the Folkswang Academy in Essen, has worked as a stage designer for opera, theatre and dance since 1983. After working as a design assistant at theatres in Recklinghausen and Freiberg, he got his first permanent design position in Wuppertal, where he still lives. Since 1993 he has developed a close artistic relationship with director Nicholas Muni. Their first projects together were at Stadttheater Giessen where they did *La fille de régiment, The Rake's Progress* and *Idomeneo.* They later did Berg's *Wozzeck* in a co-production for the Banff Center for the Arts and Montreal Nouvelle Ensemble Moderne, and the world premiere of Michael Dougherty's *Jackie O* with Houston Grand Opera. They have also done several productions, including *The Turn of the Screw* and *Salome,* at Cincinnati Opera. Upcoming dates *include Il viaggio a Rheims* in Linz; *Nabucco* and *Elektra* in Cincinnati; and *Eine Nacht in Venedig* in Oslo and Nürnberg.

PAUL KEOGAN (Ireland) Lighting Designer

Paul Keogan studied drama at the Samuel Beckett centre in Trinity College, Dublin, and at Glasgow University. He was production manager at Dublin's Project Arts Centre from 1994 to 1996 and is now a freelance lighting designer. His theatre designs include *Danti Dan* (Rough Magic); *The Silver Tassie* (Almeida Theatre); *The Gay Detective* (Project); *Quay West* (Bedrock); *Melonfarmer, The Electrocution of Children, Amazing Grace, The Living Quarters, Making History*, *The Map Maker's Sorrow, Cúirt an Mheán Oíche* and *Down the Line* for the Peacock; *The Tempest* (Abbey Theatre); and *Angel-Babel* for Operating Theatre. Paul Keogan's opera designs include *La Bohème, L'elisir d'amore*, *Le nozze di Figaro, Lady Macbeth of Mtsensk* and *Butterfly* for Opera Ireland; *That Dublin Mood, The Lighthouse* and *The Rake's Progress* for OTC; *La traviata* for Co-Opera; and *The Makropulos Case* for Opera Zuid. His dance designs include *Ballads* (Cois Céim), *SAMO* (Block & Steel) and *Intimate Gold* (IMDT). He has also lit *The Wishing Well*, a large-scale outdoor production piece for the 1999 Kilkenny Arts Festival.

MAIRÉAD HURLEY (Ireland) Répétiteur

Mairéad Hurley studied under Rhona Marshall at the Royal Irish Academy of Music in Dublin as well as at UCD and at the National Opera Studio in London. Currently working as répétiteur at the DIT Conservatory of Music and Drama, she has performed extensively throughout Ireland and the UK as recitalist, accompanist and répétiteur. For Opera Ireland, Mairéad has been répétiteur for *La Bohème, Macbeth, The Gypsy Baron, The Merry Widow, Les contes d'Hoffmann, Die Fledermaus*, *La traviata, The Barber of Seville, Aida* and *Madama Butterfly*. She has also worked with Opera Theatre Company, Opera Northern Ireland, Wexford Festival Opera and the RTÉ Proms. Some years ago she toured Northern Ireland with ONI's *The World of Opera* and she subsequently worked on that company's *Madama Butterfly, Idomeneo, Hansel and Gretel, the Magic Flute* and *Fidelio.*

MARK O'BRIEN (Ireland) Assistant Director

Mark O'Brien has a masters degree in English and American literature from UCD. He has directed shows such as *The Welcome* for Druid Theatre's debut series; *The Oresteia* for Galloping Cat Theatre Company; *Hype* for Brone Theatre Company; *Hamlet, Romeo & Juliet. Twelfth Night* and *Angels* for Dry Rain Youth Theatre; and *Dear Dirty Dublin* for NAYD. He has also directed at international festivals, including *Stramash* at Edinburgh and *EYT* at Besançon in France. As a musical director he has worked on shows such as *Alice in Wonderland* at the Civic Theatre in Tallaght; *The Gingerbread Mix-Up* for Bickerstaffe Theatre Company and *Women of '98* for Giltspur Theatre Company. He has composed the music for many shows. These include *Good as Gold, The Voyage, Jack Fell Down* and *Burning Dreams* for Team Theatre Company; *Dreamcatcher* for Dreamcatcher Theatre Company; *Playboy of the Western World* and *Sol* for Dry Rain Youth Theatre Company.

THE NATIONAL CHAMBER CHOIR

The National Chamber Choir, which forms the core of Opera Ireland's Chorus, is one of Ireland's premier chamber music ensembles. The year 2000 was a very exciting and busy year for the Choir – it attended the international festival *La Fabbrica del Canto* in Italy where it gave seven concerts and two international festivals on the beautiful island of Sardinia. This year looks equally busy with concerts planned in Mallorca, Sweden and Germany. The Choir gives upwards of 70 live performances annually. Founded in 1991 it is made up of 17, highly motivated, professional singers. When not working as an opera chorus the NCC, working from its base in Dublin City University, is employed all year round in both entertainment and education, giving concerts and education workshops in Dublin and throughout the country.

3rd & 4th May *The National Chamber Choir* will be *Choir-in-Residence* at Cork International Choral Festival. Details from the Festival office 021-4308308

31st May **National Gallery of Ireland, Merrion Square, 6.30 p.m.**
The opening concert in the *National Chamber Choir's* summer series *Making Connections*. This concert will be conducted by Colin Mawby and will feature the works of Palestrina and Verdi

Other concerts in this series will be conducted by: Colin Mawby; Celso Antunes; Roger O. Doyle and Claudio Büchler. Among the featured composers will be Vaughan Williams; Bach; Mendelssohn; Brahms; Schoenberg and Rheinberger.

Information on any of the above from Tel: 01-7005665
or email: national.chamber.choir@dcu.ie; web site: www.dcu.ie/chamber/index.html

The Choir is funded through a most innovative and beneficial contract with RTÉ, grant aid from the Arts Council, a residency at Dublin City University, funding from the Department of Education and Science as well as its contract with Opera Ireland, and support from sponsors.

CATHAL GARVEY (Ireland) Chorus Master

Cathal Garvey made his Opera Ireland debut as Chorus Master for *Boris Godunov* in *1999* and has since earned critical acclaim for his work on *Aida* and *Lady Macbth of Mtsensk* among others. Born in Cork, he began violin and piano studies at the age of eight. He continued at the Cork School of Music and later read Music at UCC. He spent two years studying at the College of Moscow Conservatory and, upon his return to Ireland, completed a Masters Degree in Conducting. He has attended conducting masterclasses with Gerhard Markson and George Hurst. As a violinist and choral singer, Cathal Garvey has performed and toured extensively with the NSOI, the NYOI, the Irish Youth Choir and Madrigal '75. As a conductor he has worked with several choirs and orchestras in Cork and from 1997 was Chorus Master and Assistant Conductor for Opera South in Cork, working on productions of *La Bohème* and *Il trovatore.* Last year he conducted IRTC's successful run of *Me and My Girl* in Cork and Dublin. He also acts as Chorus Master for Lyric Opera and Anna Livia.

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The core membership of the Opera Ireland Chorus comes from the National Chamber Choir

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Paul O'Hanlon
Jennifer Cassidy
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Arthur McIver
Donal Roche

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Thomas Kane
Ruth Mann
Michelle Lalor
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Jean Duncan

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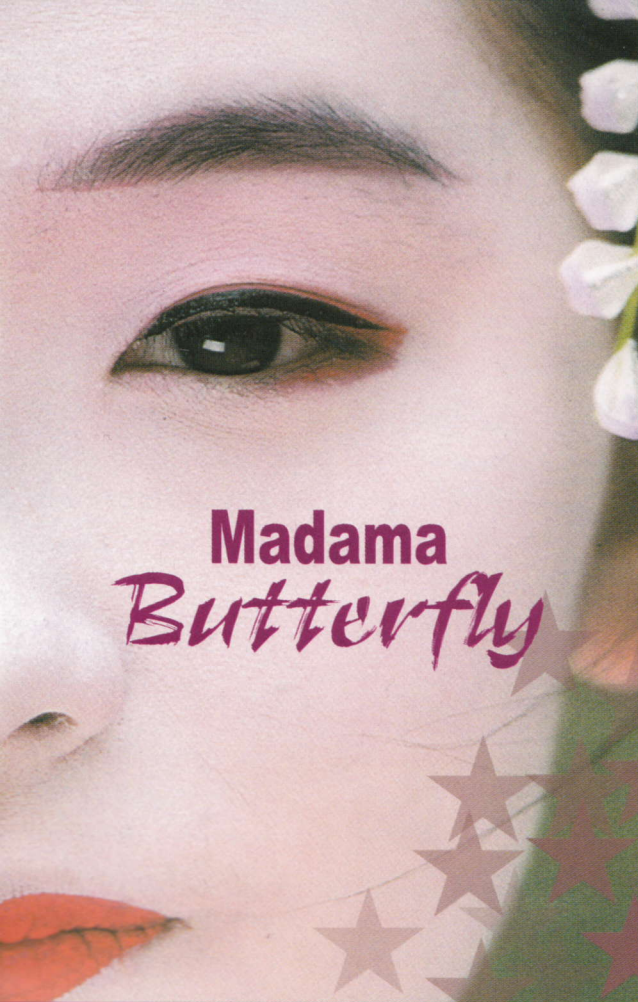
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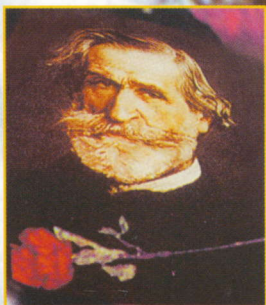
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DGOS & OPERA IRELAND PRODUCTIONS 1941-2001

Salvatore Allegra
- Ave Maria 1959
- Il medico suo malgrado 1962

Michael W Balfe
- The Bohemian Girl 1943

Ludwig van Beethoven
- Fidelio 1954, 1994

Vincenzo Bellini
- La sonnambula 1960, 1963
- Norma 1955, 1989
- I puritani 1975

Benjamin Britten
- Peter Grimes 1990

Georges Bizet
- Carmen 1941, 1989
- Les pêcheurs de perles 1964, 1987

Gustave Charpentier
- Louise 1979

Francesco Cilea
- Adriana Lecouvreur 1967, 1980

Domenico Cimarosa
- Il matrimonio segreto 1961

Claude Debussy
- Pelléas et Mélisande 1948

Léo Delibes
- Lakmé 1993

Gaetano Donizetti
- Don Pasquale 1952, 1987
- L'elisir d'amore 1958, 1996
- La favorita 1942, 1982
- La figlia del reggimento 1978
- Lucia di Lammermoor 1955, 1991

Friedrich von Flotow
- Martha 1982, 1992

Umberto Giordano
- Andrea Chénier 1957, 1983
- Fedora 1959

Christoph W Gluck
- Orfeo ed Euridice 1960, 1986

Charles Gounod
- Faust 1941, 1995
- Roméo et Juliette 1945

George F Handel
- Messiah 1942

Engelbert Humperdinck
- Hänsel und Gretel 1943, 1994

Leoš Janáček
- Jenufa 1973
- Katya Kabanova 2000

Franz Lehár
- The Merry Widow 1997

Ruggiero Leoncavallo
- Pagliacci 1941, 1998

Pietro Mascagni
- L'amico Fritz 1952
- Cavalleria rusticana 1941, 1998

Jules Massenet
- Manon 1952, 1980
- Werther 1967, 1977

Wolfgang Amadeus Mozart
- Così fan tutte 1950, 1993
- Don Giovanni 1943, 1995
- Idomeneo 1956
- Die Entführung aus dem Serail 1949, 1964
- Le nozze di Figaro 1942, 1997
- Die Zauberflöte 1990, 1996

Modest Mussorgsky
- Boris Godunov 1999

Jacques Offenbach
- Les contes d'Hoffmann 1945, 1998

Amilcare Ponchielli
- La Gioconda 1944, 1984

Giacomo Puccini
- La Bohème 1941, 1996
- Gianni Schicchi 1962
- Madama Butterfly 1942, 2000
- Manon Lescaut 1958, 1991
- Suor Angelica 1962
- Tosca 1941, 1996
- Turandot 1957, 1986

Licinio Refice
- Cecilia 1954

Gioacchino Rossini
- Il barbiere di Siviglia 1942, 1999
- La Cenerentola 1972, 1995
- L'italiana in Algeri 1978, 1992

Camille Saint-Saëns
- Samson et Dalila 1942, 1979

Dmitri Shostakovich
- Lady Macbeth of Mtsensk 2000

Bedřich Smetana
- The Bartered Bride 1953, 1976

Johann Strauss
- Die Fledermaus 1962, 1998
- Der Zigeunerbaron 1964

Richard Strauss
- Der Rosenkavalier 1964, 1984
- Salome 1999

Ambroise Thomas
- Mignon 1966, 1973

Peter Ilich Tchaikovsky
- Eugene Onegin 1969, 1997
- The Queen of Spades 1972

Mark-Anthony Turnage
- The Silver Tassie 2001

Giuseppe Verdi
- Aida 1942, 2000
- Un ballo in maschera 1949, 1992
- Don Carlos 1950, 1985
- Ernani 1965, 1978
- Falstaff 1960, 1998
- La forza del destino 1951, 1973
- Macbeth 1963, 1997
- Nabucco 1962, 1986
- Otello 1946, 1981
- Rigoletto 1941, 1994
- Simon Boccanegra 1956, 1974
- La traviata 1941, 1999
- Il trovatore 1941, 1995

Gerard Victory
- Music Hath Mischief 1968

Richard Wagner
- Der fliegende Holländer 1946, 2001
- Lohengrin 1971, 1983
- Tannhäuser 1943, 1977
- Tristan und Isolde 1953, 1963
- Die Walküre 1956

Ermanno Wolf-Ferrari
- Il segreto di Susanna 1956

Dates indicate the first and most recent productions.

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Denis Desmond
Caroline Downey Desmond

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ASSISTANT to EXEC DIRECTOR	**Lorraine Bull**
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MARKETING MANAGER	**Hugo Jellett**
THEATRE MANAGER	**Alan McQuillan**
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BOX OFFICE MANAGER	**Mellosa Gormley**
BARS MANAGER	**Lorcan Mulvin**
FINANCIAL ADMINISTRATOR	**Amy Trammel**
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CHIEF STAGE TECHNICIAN	**Carmel Hayes**
TECHNICIAN	**Paul Spencer**
	David McCrystal
STAGE DOOR	**Michael McElhinney**
	James Fitzgerald

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Apart from presenting an eclectic mix of productions, the Gaiety Theatre is the perfect venue for entertaining business colleagues and friends.

We can cater for parties of all sizes, for pre- and post- show activities, from simple bar facilities to a full evening meal, all designed to add to the enjoyment of the discerning theatre visitor.

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Boxes

Up to four people can enjoy the show itself in style from one of the majestic boxes, with champagne/wine and waiter service, pre-booked programme, flowers, chocolates etc.

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For further information on any of the above, please contact:
Group Bookings on 01-6792527.
E-mail: groups@gaietytheatre.com

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